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PUBLISHERS CHICAGO

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April Fools, 30 min.....	3	
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Baby Show at Pineville, 20 min.		19
Bad Job, 30 min.....	3	2
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Billy's Mishap, 20 min.....	2	3
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Borrowing Trouble, 20 min...	3	5
Box and Cox, 35 min.....	2	1
Case Against Casey, 40 min...23		
Convention of Papas, 25 min..	7	
Country Justice, 15 min.....	8	
Cow that Kicked Chicago, 20 m.	3	2

T. S. DENISON & COMPANY, Publishers, 154 W. Randolph St., Chicago

THE MAN WHO CAME BACK

A PLAYLET

BY

KATHARINE KAVANAUGH

AUTHOR OF

"Countess Kate," "A Minister Pro Tem," "The Queen of Diamonds,"
"When the Worm Turned," "Who's a Coward?"
"Under Blue Skies," Etc.

CHICAGO
T. S. DENISON & COMPANY
PUBLISHERS
c1915a

THE MAN WHO CAME BACK

PS 3521
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1915

CHARACTERS.

THOMAS CHESTER ..... *The Deserter*
LILLIAN CHESTER ..... *His Daughter*
MAMMY JINNIE ..... *The Old Nurse*

PLACE—*Thomas Chester's Home, Virginia.*

TIME—*The Year* 1877, *Summertime.*

TIME OF PLAYING—*About Twenty Minutes.*

NOTE.—With a few changes in the lines this sketch could be played in a plain interior.

NOTICE.—Production of this play is free to amateurs, but the sole professional rights are reserved by the Publishers.

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CLD 40470
APR 26 1915

STORY OF THE PLAY.

The play is laid in the South, about fifteen years after the great civil strife. Lillian Chester, a girl of twenty, whose mother died some ten years previous, believes her father was killed during the war while serving in the Confederate army. Through great effort in economy and saving she has just been able to erect in the cemetery a small monument to her father, bearing the inscription, "To the memory of Thomas Chester, a soldier and a hero." However, he is not dead, but returns and confides to the old colored mammy that he deserted, fell into bad company, finally landed in state's prison and has just been released. When Chester learns from his daughter the great reverence she has for her father's memory and the pride she has in thinking that he was a "soldier and a hero," he decides not to deprive her of the cherished thought. Without making his identity known, he proceeds upon his way, and as a parting good-bye to his daughter promises to step into the cemetery, view the marble slab and read the inscription thereon, which signifies so much to her.

CHARACTERS AND COSTUMES.

THOMAS CHESTER—Age about forty-five. Poorly dressed, the appearance of a tramp. Face made up pale to give effect of prison palor. He shows in actions and voice that he is broken in spirit. However, in the end, after his great decision to remain to his daughter as dead, he assumes more courage and appears resigned to his fate.

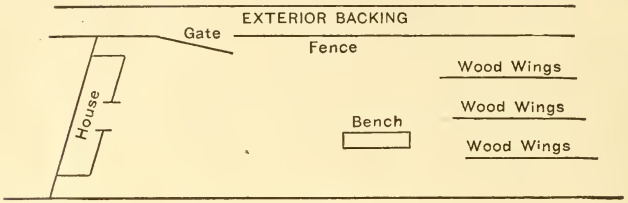
LILLIAN CHESTER—A sweet girl of about twenty, rather cheaply dressed but very neat and tidy in appearance. She should be of a thoughtful and cheerful nature. The references to her father should be spoken in tones of tenderness rather than grief.

MAMMY JINNIE. Colored woman of about sixty years. She wears the conventional servant costume—a calico dress, white apron and red bandannas around neck and head. Shows her devotion to Lillian in look and manner.

PROPERTIES.

A few small potted plants for outside the house; a clothesline on which are hung a few garments. Small empty basket for Lillian.

STAGE SETTING.



STAGE DIRECTIONS.

R. means right of stage; *C.*, center; *R. C.*, right center; *L.*, left; 1 *E.*, first entrance; *U. E.*, upper entrance; *R.* 3 *E.*, right entrance, up-stage, etc.; *R. D.*, right door; *L. D.*, left door, etc.; *D. F.*, door in flat or back of the stage; up-stage, away from footlights, down-stage, near footlights; 1 *G.*, first groove, etc. The actor is supposed to be facing the audience.

THE MAN WHO CAME BACK

SCENE: *A plain exterior. A set house R., wood wings L. An old fence with gate R. C. in rear. A few small potted plants outside the house. A rustic bench L. A clothesline on which are a few garments, arranged at back of stage.*

Enter MAMMY JINNIE *from house, looks about and then goes up C. to gate and looks off L.*

JINNIE. Missy Lillian! (*Listens a moment.*) Missy Lillian!

JINNIE *goes L. to where a short clothesline is hung and is taking down two or three garments when* LILLIAN *enters through gate from L. She carries a small empty basket.*

LILLIAN. Did you call me, Mammy Jinnie?

JINNIE. C'os I did, honey. Where you all been?

LILLIAN. I've been to the cemetery.

JINNIE. Miss Lillian, don't you know it ain't healthy to go to cimiteries?

LILLIAN. Now, Mammy Jinnie, you know I don't go often.

JINNIE. Often? Dey ain't no use talking, white folks like cimiteries better dan niggers. As fo' ma own self, I only wants to go once and dat'll be when I can't help mahself. Dey has got to take dis old nigger feet first.

LILLIAN. I only go once a week since my mother died and——

JINNIE. Once in a lifetime is enough for dis nigger.

LILLIAN. But now, Mammy Jinnie, that the tablet to my dear father's memory is erected, I expect to go every day to look at it and take flowers.

JINNIE. What good is dat goin' to do?

LILLIAN. Don't you think it means something to me to read those words chisseled on that marble slab?

JINNIE. I knows what it has *done* meaned to you all dese years dat you has worked your little fingers to de bone

to get money to put up dat slab of marble to de memory of a man dat's been dead more dan fifteen years. What do he know about marble slabs *now?*

LILLIAN. Oh, he *must* know how I've worked to put it there. I was too young to know him when he went away to war, but I've loved and revered his memory, and though we have been dreadfully poor, I've been a proud and happy girl to know that my father was a brave man who gave up his life for his country.

JINNIE. Huh! Men is all alike to me—brave or unbrave. He gave up his life to his country. Well, maybe so; but in all dese years his country ain't give his widow and baby de price of a pound of pork chops to put in dey moufs.

LILLIAN. That was because we couldn't prove that he died in battle—a mere technicality.

JINNIE. Huh! Sounds big, but you can't eat 'em.

LILLIAN. What?

JINNIE. Take-no-calicoes. If he died den somebody ought to know somethin' 'bout it. Dat's all!

LILLIAN. Oh, Mammy, think of the hundreds who died and left no record. They just answered the call of duty and asked no reward.

JINNIE. Yes, but fer de life of me, I can't see de sense in puttin' up a monument to a man what ain't dere!

LILLIAN. It's only a simple marble slab, "To the memory of Thomas Chester, a soldier and a hero." Oh, Mammy, can't you understand what it means to me? Other girls have parents, brothers, sisters, sweethearts. I have only that one blessed thing—the memory of my father. It has kept me strong and brave when my heart was torn with despair. Many times I have said to myself, "You are the daughter of a *soldier*—be worthy of that honor!"

JINNIE. Well, Honey, maybe you is right. As fur me, I kin see more honor in a square meal dan in all de monuments in de cimitery. When I think of de chicken stew and de ham an eggs dat's been sacrificed to dat slab of stone, it brings tears to mah eyes.

LILLIAN. Well, that's all past. Now that it is paid for we shall have pork chops an sweet potatoes for supper.

JINNIE (*smacking her lips*). U-um—Lordy! How I do lub de sound ob your voice when you say "pork chops." Kin we afford it, Honey?

LILLIAN. Yes, I sold my biggest piece of work today, an embroidered tablecloth, to Mrs. Sanderson. What do you think I got for it? Twenty dollars!

JINNIE. No!

LILLIAN. Yes!

JINNIE. You certainly is one wonderful chile!

LILLIAN. And orders coming in for more. Mammy Jinnie, we'll soon have money in the bank.

JINNIE. Maybe so. In de meantime I'd like to have one of dose pork chops in mah stummick.

LILLIAN (*laughs*). I'm off to the store now. (*Runs to gate, pauses.*) Let's see—pork chops and sweet potatoes, wasn't it? And what would you like for dessert?

JINNIE. Go 'long, chile, stop your nonsense. Dessert! Huh! I don't eben know de meanin' ob de word.

LILLIAN. Oh, I know. A nice, juicy blackberry pie.

JINNIE. Now, Miss Lilly, you stop dat! I wouldn't know a blackberry pie if I met it face to face. Don't you mention nuthin' else, 'cause I'm so hungry dis minute I coud eat a stone rabbit, if it was cooked right. (LILLIAN *goes off through gate to R. laughing.* JINNIE *goes up to gate, looks after her.*) Dar she go! De sweetest bit of sunshine de good Lord ever made. (*Coming down toward house, shakes her head and touches her eyes with corner of apron.*) If anything should happen to "de memory of Thomas Chester, a soldier and a hero," 'twould break my poor little girl's heart. (*Goes slowly to house.*)

Enter CHESTER *from L., approaches gate and speaks to* JINNIE *as she is about to enter house. He is a man of forty-five, with the appearance of a tramp, and showing traces of prison pallor.*

CHESTER. Wait, please.

JINNIE (*turns at door*). Who dat speak?

CHESTER. Jinnie—you're Mammy Jinnie, ain't you?

JINNIE. How came *you* know *me,* Man?

CHESTER. Don't you recognize me, Mammy?

JINNIE. You stop dat callin' me "Mammy"! You nuthin' but a tramp!

CHESTER (*entering gate*). I must have changed indeed if *you* don't know me. I'm Thomas Chester.

JINNIE (*puts her hand to mouth to stifle a scream*). Thomas Chester! My little Missy's father! You lie, man; you is dead!

CHESTER. Is that what they think? Well, maybe it is just as well. (*Appealingly.*) My wife and baby?

JINNIE. Your wife is dead ten years. Your little girl thinks *you* dead.

CHESTER. Dead?

JINNIE. Why, man, you is so dead you has got a monument!

CHESTER. A monument, to *me?*

JINNIE. "To de memory of Thomas Chester, a soldier and a hero."

CHESTER. A soldier and a hero!

JINNIE. Lookin' at you, it do sound kinda "fishy."

CHESTER. So they believe I died in battle!

JINNIE. Well, didn't yuh?

CHESTER. And my daughter has treasured this memory of me?

JINNIE. She's proud of yuh. Worked for years tryin' to save enough money for a slab in de cimitery. It was put up last week and every day she goes there with flowers and reads again de prescription: "A soldier and a hero."

CHESTER (*sinks to the bench, his head in his hands*). My God!

JINNIE. Is you really Mar's Thomas? Is you *really* now?

CHESTER. I'm what's left of him. Not much like the original, I'm afraid.

JINNIE. You certainly is not. De last time I seed Mar's Thomas he was wearin' a suit ob gray and he was marchin' away to fight de Yanks. De missus, wid little Missy in her

arms, was standin' dere at de door waivin' him good-bye, and de little Missy, she—

CHESTER (*buries his head in his hands*). Don't! For God's sake, don't!

JINNIE (*crosses to him, speaks pityingly*). I reckon you is Mar's Chester all right. But how come you didn't die? Whar you bin all dese years?

CHESTER (*miserably*). I didn't die because I was afraid of death. In my first fight I turned and ran. When I saw my comrades falling around me, my heart turned coward—a strange fear gripped me body and soul—I—I—deserted!

JINNIE (*draws away from him*). Deserted!

CHESTER. The brand of "coward" is written across my brow. Oh, if I had only had the courage to die in that fight.

JINNIE. It is more than fifteen years since then. Whar you bin all dat time?

CHESTER. I went from bad to worse. That cowardly act seemed to rob me of my manhood. I drifted as a tramp to New York. There I lived in the dens along the waterfront, more drunk than sober. One night, in a drunken brawl, I stabbed a man. They called it manslaughter and gave me fourteen years. I'm just out.

JINNIE (*in horror*). A convict!

CHESTER. That's what they call me.

JINNIE (*sternly*). Why did you come back?

CHESTER. I had a craving for my own—no, not to ask for anything—just to see them and go on my way. I've grown old in prison—the way will not be long.

Enter LILLIAN *at gate, coming from R. Laughs happily.*

LILLIAN (*gives basket to* JINNIE). There you are, Mammy. Was I long? (*Sees* CHESTER *on bench.*) Oh, excuse me, sir. I didn't see you.

CHESTER *rises, cap in hand. His lips tremble. He looks at her longingly, unable to speak.*

JINNIE (*coming to his rescue*). Honey, chile, this is—this is—

CHESTER. A stranger, miss, just stopped a moment to rest.

LILLIAN. Oh, and so you shall. Do sit down again and let Mammy make you a glass of lemonade. The day is warm and you look tired.

CHESTER. That's it, Miss, I'm—tired. (*Sits down wearily.*)

LILLIAN. Mammy, the lemonade. And in the basket you'll find some of Mrs. Parker's home-made cake. It just came out of the oven and it's delicious. (JINNIE *exits into house, looking back and shaking her head, very much worried.*)

CHESTER. You are very good, miss, to a stranger.

LILLIAN. I don't feel that you *are* a stranger. That's peculiar, isn't it? But I suppose it's because—though you may be a stranger to me—you may be some other girl's father, and you look as though you had seen trouble. I—I, too, have seen trouble.

CHESTER (*questioningly*). Tell me of your own father—

LILLIAN (*proudly*). *My* father was a soldier!

CHESTER. And fell—?

LILLIAN. In the discharge of his duty.

CHESTER (*softly*). "In the discharge of his duty." No man could do more.

LILLIAN (*proudly*). "No man could do more." I'm a proud girl to have had such a father.

CHESTER. I hope you will always cherish that memory of him. If those who have gone watch over us—and I believe they do—it will be sweet for him to know that he has a daughter like you.

Enter JINNIE *from house with tray containing a glass of lemonade and a piece of cake. She crosses to* CHESTER *and offers it to him. She is nervous and constrained in her manner.*

CHESTER (*taking glass and cake from tray*). Thank you, Jinnie.

LILLIAN (*has crossed to R.*). What! You know Mammy's name?

JINNIE (*quickly*). Shoo, chile, I done tole him.

CHESTER (*recollecting himself*). Yes, she—she told me. (*Eats and drinks.*)

LILLIAN (*sits on doorstep*). Perhaps you'll be staying in the neighborhood and will drop in to see us again some day?

JINNIE. De—de gent'man say he gwine far away from here—he don't belong in dese parts nohow. He got to go back whar he come from soon, Missy. Ain't dat de trufe, Marse?

CHESTER. Yes, I must go.

LILLIAN. I'm sorry. (CHESTER *rises, returns tray to* JINNIE, *who crosses to house R. and remains there to curtain.*)

CHESTER. I'm more than sorry.

LILLIAN (*meeting* CHESTER *L. C.*). Forgive me, but you look sad. I hoped we could help you. (*Holds out her hand.*)

CHESTER (*takes her hand gratefully*). You have helped me. You will never know what it has meant to me just to see you. I'll carry the memory of your sweet face with me to the end of my journey—and beyond! Good-bye! (*Drops her hand, with cap in hand and shoulders bowed, turns up stage toward gate and wipes away a tear with palm of his hand.*)

LILLIAN (*remains down stage C. As he reaches gate she speaks*). As you pass the little cemetery on your right, will you stop a moment and look at the stone bearing the name of Thomas Chester? He was my father.

CHESTER (*his voice trembles*). Yes—I'll stop. (*Regaining self control and straightening up proudly.*)

LILLIAN. And don't forget to read the inscription: "A soldier and a hero."

CHESTER (*bravely but with breaking voice*). "A soldier and a hero." I'll remember. (*Exits slowly to L., head up and looking straight ahead.* LILLIAN *remains C. looking after him.* JINNIE *stands motionless at door of house.*)

CURTAIN

The Dream that Came True

By LINDSEY BARBEE.

Price, 25 Cents

Comedy drama in 3 acts; 6 males, 13 females. Time, 2¼ hours. **Scenes:** 3 interiors. **Characters:** Gordon Clay, foreman of the works. Charles Norton, the wealthy owner. Jack Brown, a cub reporter. Bobbie Byrnes, averse to college women. Billy Best, captain of the 'varsity team. Lord Algernon, straight from England. Nan Worthington, one of the people. Margaret, loyal and true. Mrs. Jenkins, a boarding housekeeper. Angelina, her small daughter. Louisa, one of the boarders. Florabel, a poetess. Mehitabel Biddle, a suffragette. Emmy Lou, fond of fairy tales. Mrs. Allaire, the chaperone. Delphine, a college graduate. Peggy, a Browning fiend. Doris, an athletic girl. Nora, a maid.

SYNOPSIS.

Act I.—The impending strike. "It ain't so much the man that makes woman foolish, it's the lack of him." "Being a lady Miss Margaret is being just like you. "If ever the time comes when you need me, I shall stand the test."

Act II.—"The strike's on." Gordon tells of his love for another. Norton refuses to make terms. Gordon plays his last trump. Margaret bids Nan prove that love is sacrifice. "I am to struggle on—alone."

Act III.—"It's good-bye Gordon." "You're a dear, sweet little English Lord but I want to be under the stars and stripes." Nan has her revenge. "The factory girl can be generous." The dream comes true.

Under Blue Skies

By KATHARINE KAVANAUGH.

Price, 25 Cents

Comedy drama in 4 acts; 7 males, 10 females. Time, 2 hours. **Scenes:** 2 exteriors, 2 interiors. **Characters:** Bruce McCulloch, the man. Dick Warren, Edith's brother. David Joyce, Clare's father. Oscar Weber, a village swain. Old John, the gardner. Williams, a valet. Sleepy Heine. Clare, the girl. Edith, an heiress. Sara, the old housekeeper. Mrs. Weber, a troublemaker. Little Elsie and five neighboring women who have only a few lines.

SYNOPSIS.

Act I.—Mrs. Weber insists on the marriage between Oscar and Clare. "This has got to be settled one way or the other." Clare meets Miss Warren. Oscar finds the letter. "Clare Joyce is my affianced wife." "If you come near me I'll kill you!"

Act II.—Scene I: Old John and the flowers. Miss Warren finds Clare and Bruce together. Jealousy. The blow. "I'll make you sorry for this!" Scene II: Going to chapel. The love letter. Miss Warren and Oscar come to an agreement. "You'll never be able to hold up your head again." Humiliation.

Act III.—Bruce unhappy. "I was playing with fire and I got my fingers burnt." An unexpected visitor. "Our engagement is at an end." Bruce proposes. The midnight marriage.

Act IV.—The next morning. Breakfast. "Clare is not here." Mrs. Weber's story. "Your prayers and tears come too late." Bruce interrupts. "Clare Joyce is my wife." Happiness.

T. S. DENISON & COMPANY, Publishers
154 W. Randolph Street, CHICAGO

Parlor Matches

By WALTER BEN HARE.

Price, 25 Cents

An engaging comedy of society, 2 acts; 4 males, 5 females. Time, 1½ hours. **Scene:** 1 simple interior. **Characters:** Vance Trelford, a professional hero, who doesn't want to be engaged. Don Radey, his cousin, a serious young man, engaged, thank you. Ferdinand Poppleton, a frivolous young man, likewise engaged. Jorkes, the butler, who may or may not be engaged. Mrs. Seltoon, who believes in engagements. Margaret Seltoon, her elder daughter, engaged to Mr. Radey. Suzanne Seltoon, her younger daughter, engaged to Mr. Poppleton. Gail Lawrence, her ward, engaging and eventually engaged. Abigail Mullen, A. B., her maid, temporarily engaged, as it were.

SYNOPSIS.

Act I.—A morning in June at Solitaire Villa, Dovecote. Mrs. Seltoon smooths out the course of true love. "Whoever heard of a grass widow playing a heroine in a love scene?" "Oh, it's one of the best things they do." Mrs. Seltoon seeking a man for her niece. "What is his yearly income?" The butler's opinion of a woman A. B. "Near-sighted, men's shoes, short bedrabbled skirts, last year's hat and a banner saying Votes for Women!" The new maid who is a graduate from the Splinterville Normal. The moving picture hero. "Women make me nervous. I always keep out of their way." Symptoms of hydrophobia. "I bark, bow-wow-wow!" "His father is in oil and vinegar." "Is it a new kind of a bath?" Gail announces her engagement to the moving picture hero. "He's here in town!" "Fall, O walls, and crush me!"

Act II.—A dinner party. Ferdy decides to enlist in the army. A reconciliation. Abigail and Adrian Lee of the movies. "Those eyes, that nose, it's him?" "I've seen you propose in white flannels, in feathers, in full evening clothes, in a sailor suit, and in the garbage of a monk, and every time you've won her in the end." Gail and her fiancee. That odious Mr. Trelford. Dinner is served. Vance Trelford learns that he is engaged. "I expected it all along." "Yes, I begin to think that I did it myself."

Sewing for the Heathen

By WALTER BEN HARE.

Price, 15 Cents

Entertainment for 9 ladies, either young or middle-aged. Time, 10 minutes. Can be played on any stage or platform, or even in any room. Very refined. Suitable for church or any society. **Characters:** Mrs. Judd, the hostess. Mrs. Chester, the president. Mrs. R. B. Powers, the stranger. Grandma Gibbs, deaf but persistent. Miss Luella Huggins, so sentimental. Mrs. Strong, a suffragist. Mrs. Meeker, gentle and good. Mrs. Day, a bride. Meely, the hired girl.

SYNOPSIS.

An anxious hostess. Meely wants to serve winny-wurst sandwiches and noodle soup. The mystery of the jardeniere. The President arrives before she is expected. "It was her hair; she hadn't got it all on yet." Red flannels for the Hottentots in the middle of Africa. A stranger in town, the rich Mrs. Powers. A trip down town. Grandma Gibbs and her ear-trumpet. The rich Mrs. Powers is mistaken for the dressmaker. The meeting of the society. A little tiff. The giddy Miss Huggins is late as usual. A present from the men. "Sewing for the Heathen."

T. S. DENISON & COMPANY, Publishers
154 W. Randolph Street, CHICAGO

Denison's Vaudeville Sketches

"A laugh is worth a hundred groans in any market."

Price, 15 Cents Each, Postpaid

BREAKFAST FOOD FOR TWO.—Vaudeville sketch, by Harry L. Newton; 1 male, 1 female. Time, 20 minutes. **Scene:** Simple interior. Seldom Sells, a drummer for bottled spring water and condensed milk, and Carrie Samples, a breakfast food demonstrator, meet in a small freight office during a snow blockade. Once they were friends, but strangers now; however, while appeasing their hunger with their samples a reconciliation is affected. This sketch is a decided novelty and one of the most choice morsels of humor ever served.

THE CABMAN AND THE LADY.—Vaudeville sketch, adapted by William D. Emerson; 2 males, 1 female. Time, 30 minutes. Played a number of seasons with great success by "Emerson, Caffray and Emerson." It is a scream.

A COLD FINISH.—Vaudeville sketch, by Harry L. Newton; 2 males, 1 female. Time, 15 minutes. **Scene:** An interior. A cheeky life insurance agent forces himself into the home of a wealthy lady. Her attempt to get rid of him is side splitting. It has an unexpected finish which is always a great hit in vaudeville. Really a two-part sketch, as the iceman has only a few lines.

THE COUNTERFEIT BILLS.—Vaudeville sketch, by Harry L. Newton; 1 male, 1 female. Time, 20 minutes. A long lost sailor returns and in explaining his absence to his wife, finds he has steered into rough weather. As a peace-offering he gives her a large "roll of bills" and she admits having a second husband named Bill; however both prove counterfeit. There is a dash of wit and a foam of humor in the Old Salt's tale of adventures that cannot fail to delight.

DOINGS OF A DUDE.—Vaudeville sketch, by Harry L. Newton; 2 males, 1 female. Time, 20 minutes. **Scene:** Simple interior. Maizy von Billion, of athletic tendencies, is expecting a boxing instructor and has procured Bloody Mike, a prize fighter, to "try him out." Percy Montmorency, her sister's ping pong teacher, is mistaken for the boxing instructor and has a "trying out" that is a surprise. A whirlwind of fun and action.

FRESH TIMOTHY HAY.—Vaudeville sketch, by Harry L. Newton; 2 males, 1 female. Time, 20 minutes. **Scene:** Simple rural exterior. By terms of a will, Rose Lark must marry Reed Bird or forfeit a legacy. Rose and Reed have never met and when he arrives Timothy Hay, a fresh farm hand, mistakes him for Pink Eye Pete, a notorious thief. Ludicrous lines and rapid action. Chance for songs and specialties if desired.

"We presented 'Fresh Timothy Hay' with great success."—Frank S. Wildt, Lancaster, Pa.

GLICKMAN, THE GLAZIER.—Vaudeville sketch, by Harry L. Newton and A. S. Hoffman; 1 male, 1 female. Time, 25 minutes. **Scene:** Simple interior. Charlotte Russe, an actress, is scored by a dramatic paper. With "blood in her eye" she seeks the critic at the office, finds no one in and smashes a window. Jacob Glickman, a Hebrew glazier, rushes in and is mistaken for the critic. Fun, jokes, gags and action follow with lightning rapidity. A great Jew part.

"Under the team name of Herbert and Elliott we are making a big hit with 'Glickman, the Glazier.' Your 'stuff' is the best ever."—C. W. Herbert, Spokane, Wash.

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Denison's Vaudeville Sketches

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THE GODDESS OF LOVE.—Vaudeville sketch, by Harry L. Newton; 1 male, 1 female. Time, 15 minutes. Scene: Simple exterior. Aphrodite, a Greek Goddess, is a statue in the park. According to tradition, a gold ring placed upon her finger will bring her to life. Knott Jones, a tramp, who had slept in the park all night, brings her to life. A rare combination of the beautiful and the best of comedy. Novel, easy to produce and a great hit.

HER HERO.—Vaudeville sketch, by George Totten Smith; 1 male, 1 female. Time, 20 minutes. To test her lover's courage, a young lady pretends she hears a burglar in an adjoining room and insists that he shall investigate. He meets with a surprise which is far from what the jesting maiden had anticipated. Rich comedy and rapid action.

"Used 'Her Hero' with great success for six successive weeks."—Herman Nelms, Nashville, Tenn.

A HOME RUN.—Vaudeville sketch, by Harry W. Osborne; 1 male, 1 female. Time, 15 minutes. A bit of baseball nonsense introduced into a novel situation. "Inshoots" of wit, "out-curves" of mirth and "drop-balls" of hilarity are put over the "plate" in rapid succession.

HOT AIR.—Vaudeville sketch, by George Totten Smith; 2 males, 1 female. Time, 25 minutes. Briggs and his chum after a night out. Brigg's wife after an explanation. She finds their lovely "fairy tale" simply "hot air" and they find themselves in "hot water." Their ingenuity in extricating themselves from the humid situation is most amusing.

IS IT RAINING?—Vaudeville sketch, by Harry L. Newton and A. S. Hoffman; 1 male, 1 female. Time, 10 minutes. Otto Swimorebeer, a German, Susan Fairweather, a friend of his. This act runs riot with fun, gags, absurdities and comical lines.

"I have had expensive sketches, but your's beat them all."—Gust Muech, Milwaukee, Wis.

A MISTAKEN MISS.—Vaudeville sketch, by George Totten Smith; 1 male, 1 female. Time, 20 minutes. The maiden expects to meet a very sedate young man, which part he impersonates, although he is quite the opposite. He also makes up as an Irishman. However, the mistake was not amiss for the mistaken miss, as he proves to be her willing ideal. Strong plot, plenty of "laughs" with opportunity for good acting.

MR. AND MRS. FIDO.—Vaudeville sketch, by Harry L. Newton; 1 male, 1 female. Time, 20 minutes. Mrs. Fido's husband and her dog Bruno are sick. Johnson, a dog doctor, who is just over from Sweden, is mistaken for Mr. Fido's physician, and complications arise that create more disturbance than a mustard plaster on a small boy. A great Swede part.

"We are now playing 'Mr. and Mrs. Fido' to crowded houses. Big hit."—The Elliotts, Clay Center, Kan.

ONE SWEETHEART FOR TWO.—Vaudeville sketch, by Harry L. Newton; 2 females. Time, 20 minutes. It is not recorded in the book of Time when one sweetheart was sufficient for two ambitious maidens. The dialogue and action in this sketch are as magnetic as the breeze from an electric fan.

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O'TOOLE'S BATTLE OF ANTE-UP.—Vaudeville sketch, by Harry L. Newton; 2 males, 1 female. Time, 20 minutes. Gilhooley wishes O'Toole to marry his daughter. To capture her heart they invent a story of how O'Toole saved her father's life in the battle of Ante-up. She puts to rout the scheming old rascals and marries Timmy, her true Irish boy. It is a fusillade of Irish wit and repartee.

THE POOH BAH OF PEACETOWN.—Vaudeville sketch, by Harry L. Newton; 2 males, 2 females. Time, 35 minutes. Joshua is Justice of the Peace, Mayor, Insurance Agent, Attorney, Express Agent and Postmaster of a small village. Contains a quaint sermon on the "divorce question." It is a decided novelty, with an atmosphere of humor that will warm and delight the coldest audience.

THE TIME TABLE.—Vaudeville sketch, by George Totten Smith; 1 male, 1 female. Time, 20 minutes. Mr. and Mrs. Jangle have missed the train. The naturalness of their ill-tempered cross-fire will make one feel that he has intruded upon the privacy of a family jar and that he should suppress his mirth in fear of being noticed and accused of eavesdropping.

THE TRAMP AND THE ACTRESS.—Vaudeville sketch, by Charles Ulrich; 1 male, 1 female. Time, 20 minutes. An actress, home on a vacation, is surprised by a tramp who attempts to rob the house. She simulates madness and thwarts his object. A dramatic incident abounding with comedy.

WIVES WANTED IN SQUASHVILLE.—Vaudeville sketch, by O. E. Young; 3 males. Time, 30 minutes. Arthur Alger, a city chap out hunting, kills Benjamin Butterby's ox. To escape the infuriated rustic, he runs into Solomon Simple's house and hastily dons woman's dress. In this absurd disguise he finally escapes from the two love-sick old rubes, Solomon and Benjamin, who are the typical stage "b'gosh farmers." Mr. Young's plays are all full of ginger and go.

Who's a Coward

By KATHARINE KAVANAUGH.

Price, 25 Cents.

Comedy; 2 males, 1 female. Time, 20 minutes. A young wife accuses her husband of being a coward and to prove her point arranges with a friend to play burglar and break into their home. The husband, to vindicate himself, makes a similar arrangement with one of his chums. A real thief appears, and both thinking him to be their friend disguised, aid him in escaping with their valuables. Dippy Hogan, the crook, is a scream and will rob any audience of its gloom.

Countess Kate

By KATHARINE KAVANAUGH.

Price, 25 Cents.

A playlet; 3 males, 1 female. Time, 25 minutes. Two college chaps assist Countess Kate, a noted jewel thief, to escape from the police. She convinces them that the detective, who has her cornered, is her husband who has suddenly become insane, and after she gets away they are convinced that they have been two genuine "boobs." This beautiful and clever lady "Raffles" has an irresistible charm. Dramatic, humorous and lively. Played a successful season in vaudeville.

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Family Strike, 20 min.....	3	3
First-Class Hotel, 20 min....	4	
For Love and Honor, 20 min..	2	1
Fudge and a Burglar, 15 min..		5
Fun in a Photograph Gallery, 30 min.	6	10
Great Doughnut Corporation, 30 min.	3	5
Great Medical Dispensary, 30 m.	6	
Great Pumpkin Case, 30 min..	12	
Hans Von Smash, 30 min....	4	3
Happy Pair, 25 min.....	1	1
I'm Not Mesilf at All, 25 min.	3	2
Initiating a Granger, 25 min..	8	
Irish Linen Peddler, 40 min...	3	3
Is the Editor In? 20 min...	4	2
Kansas Immigrants, 20 min...	5	1
Men Not Wanted, 30 min....		8
Mike Donovan's Courtship, 15 m.	1	3
Mother Goose's Goslings, 30 m.	7	9
Mrs. Carver's Fancy Ball, 40 m.	4	3
Mrs. Stubbins' Book Agent, 30 min.	3	2
My Lord in Livery, 1 hr....	4	3
My Neighbor's Wife, 45 min..	3	3
My Turn Next, 45 min.....	4	3
My Wife's Relations, 1 hr....	4	6
Not a Man in the House, 40 m.		5
Obstinate Family, 40 min.....	3	3
Only Cold Tea, 20 min.....	3	3
Outwitting the Colonel, 25 min.	3	2
Pair of Lunatics, 20 min.....	1	1
Patsy O'Wang, 35 min.....	4	3
Pat, the Apothecary, 35 min..	6	2
Persecuted Dutchman, 30 min.	6	3
Regular Fix, 35 min	6	4
Rough Diamond, 40 min.....	4	3
Second Childhood, 15 min....	2	2
Smith, the Aviator, 40 min...	2	3
Taking Father's Place, 30 min.	5	3
Taming a Tiger, 30 min.....	3	
That Rascal Pat, 30 min.....	3	2
Those Red Envelopes, 25 min.	4	4
Too Much of a Good Thing, 45 min.	3	6
Treasure from Egypt, 45 min.	4	1
Turn Him Out, 35 min.....	3	2
Two Aunts and a Photo, 20 m.		4
Two Bonnycastles, 45 min....	3	3
Two Gentlemen in a Fix, 15 m.	2	
Two Ghosts in White, 20 min..		8
Two of a Kind, 40 min.....	2	3
Uncle Dick's Mistake, 20 min..	3	2
Wanted a Correspondent, 45 m.	4	4
Wanted a Hero, 20 min.....	1	1
Which Will He Marry? 20 min.	2	8
Who Is Who? 40 min.....	3	2
Wide Enough for Two, 45 min.	5	2
Wrong Baby, 25 min.....		8
Yankee Peddler, 1 hr.....	7	3

VAUDEVILLE SKETCHES, MONOLOGUES, ETHIOPIAN PLAYS.

	M.	F.
Ax'in' Her Father, 25 min....	2	3
Booster Club of Blackville, 25 m.	10	
Breakfast Food for Two, 20 m.	1	1
Cold Finish, 15 min.....	2	1
Coon Creek Courtship, 15 min.	1	1
Coming Champion, 20 min....	2	
Coontown Thirteen Club, 25 m.	14	
Counterfeit Bills, 20 min.....	1	1
Doings of a Dude, 20 min....	2	1
Dutch Cocktail, 20 min.....	2	
Five Minutes from Yell College, 15 min.....	2	
For Reform, 20 min.....	4	
Fresh Timothy Hay, 20 min..	2	1
Glickman, the Glazier, 25 min.	1	1
Handy Andy (Negro), 12 min.	2	
Her Hero, 20 min.....	1	1
Hey, Rube! 15 min.....	1	
Home Run, 15 min.....	1	1
Hot Air, 25 min.....	2	1
Jumbo Jum, 30 min.....	4	3
Little Red School House, 20 m.	4	
Love and Lather, 35 min.....	3	2
Marriage and After, 10 min..	1	
Mischievous Nigger, 25 min..	4	2
Mistaken Miss, 20 min.....	1	1
Mr. and Mrs. Fido, 20 min....	1	1
Mr. Badger's Uppers, 40 min.	4	2
One Sweetheart for Two, 20 m.		2
Oshkosh Next Week, 20 min..	4	
Oyster Stew, 10 min.....	2	
Pete Yansen's Gurl's Moder, 10 min.	1	
Pickles for Two, 15 min....	2	
Pooh Bah of Peacetown, 35 min.	2	2
Prof. Black's Funnygraph, 15 m.	6	
Recruiting Office, 15 min.....	2	
Sham Doctor, 10 min.....	4	2
Si and I, 15 min.....		1
Special Sale, 15 min.....	2	
Stage Struck Darky, 10 min..	2	1
Sunny Son of Italy, 15 min..	1	
Time Table, 20 min.....	1	1
Tramp and the Actress, 20 min.	1	1
Troubled by Ghosts, 10 min...	4	
Troubles of Rozinski, 15 min..	1	
Two Jay Detectives, 15 min..	3	
Umbrella Mender, 15 min....	2	
Uncle Bill at the Vaudeville, 15 min.	1	
Uncle Jeff, 25 min.....	5	2
Who Gits de Reward? 30 min.	5	1

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